Southeast OHIO

Summer | Fall 2021

INSIDE:

All in for Al Oliver

Marietta's next generation demonstrates promise

Sustainable Ewe

Lisa Heinz's wild and wonderful world of wool

Pg 34

+

Portmouth's floodwall portraits protect city and preserve past

Meigs County shutters jail

Volunteers fuel Nelsonville Food Pantry

Southeast OHIO

MASTHEAD

Editor-In-Chief
Baylee DeMuth

Managing Editor
Grace Dearing

Copy and Research
Elena Golubovich

Editors
Nolan Cramer
Emily Gayton
Molly Schramm
Grace Dearing

Web Editor
Tee Willis

Multimedia Editor
Samantha Weisneth

Social Media Editor
Tarein Phillips

Writers
Larissa Beriswell
Shane Bradshaw
Abby Ludwig
Mackenzie Mayer
Justin Thompson

Designers
Kiah Easton
Kim Newton

Photo Editors
Meghan Rowe
Kiah Easton

Faculty Advisor
Elizabeth Hendrickson

Editor's Note

Crafting a 48-page magazine during a pandemic, some from our childhood bedrooms and as far away as California, has been no small feat, but the amount of work put into this issue of Southeast Ohio has truly been something else. After what felt like an impossible year plagued by the coronavirus, there seems to be a light at the end of the tunnel.

It feels like forever ago when we assigned this issue's stories back in February, so to finally see them come to fruition is an accomplishment us as a staff can be proud of. Every interview, edit and persistent phone call was made to highlight the faces and places of a region among the rolling hills of Southeast Ohio.

Whether you want to try your hand at axe throwing (14) or marvel at the 20-foot-tall Portsmouth Floodwall Murals (38), this issue holds a variety of places to explore. Get to know some fascinating individuals, like fiber artist Lisa Heinz (34) and former MLB player Al Oliver (42). We also had the exciting opportunity to cover how a local Southeast Ohio pharmacy rolled out the first doses of the COVID-19 vaccine in the region (22).

I hope you as readers become as invested in the people and places that fill these pages as much as we have these past 15 weeks and appreciate their impact on a region near and dear to our hearts.

Baylee DeMuth, Editor-in-Chief

Baylee DeMuth

southeastohiomagazine.com

Mission Statement

Southeast Ohio strives to spotlight the culture and community within our 21-county region. The student-run magazine aims to inform, entertain and inspire readers with stories that hit close to home.

On The Cover

Southeast Ohio Fiberworks owner Lisa Heinz smiles with her eyes while holding a bundle of her dyed yarn products.
PHOTO BY MEGHAN ROWE

Contact Us

Southeast Ohio magazine
E.W. Scripps School of Journalism
1 Ohio University
Athens, Ohio 45701

Social Media

@SEOhioMagazine
@SoutheastOhioMagazine
@seohiomagazine

Table of Contents

Departments

The Scene
4 | The visual value of Zanesville's Vasehenge

Behind The Bite
6 | From Bee to Bottle
Dutch Creek Winery develops delicious reputation

10 | Against the Grain
Jackie O's calculated approach to westward expansion

In Your Neighborhood
14 | Throwing Blade
Logan restaurant offers axe throwing on its menu

16 | A Well-Stocked Cupboard
Volunteers fuel Nelsonville food pantry

20 | Bags to Benches
A lion's share of service

21 | Water Colors
Portsmouth's art center is second life for pump house

22 | A Call to Arms
Community pharmacies open doors for vaccinations

Features

28 | Inclusive Actions
- 28 | Developing Dialogue with Educators
- 30 | Crafting Inclusion
- 32 | Marietta's Next Generation Demonstrates Promise

34 | Sustainable Ewe
Lisa Heinz's wild and wonderful world of wool

38 | Concrete Canvas
Portmouth's floodwall portraits protect city and preserve the past

42 | Al Oliver
For this baseball legend and Portsmouth resident, home is where the heart is

Talking Points

24 | Twisted Roots
Hollywood bends Appalachian life to Vance's image

26 | No Vacancy
Meigs County shutters jail

What's Your Story?

46 | Dr. Gillian Ice
Public health and epidemiology expert

DISTINCTION

The Visual Value of Zanesville's Vasehenge

Story by **Grace Dearing** | Photos by **Meghan Rowe**

In downtown Zanesville, just below the famous Y-Bridge which spans the confluence of the Licking and Muskingum Rivers, sits a circle of 18 vases, each decorated with its own distinct composition.

From a painting of the Earth to floral designs, these towering pieces of pottery, which are taller than the average human, are an ode to the city's history and its artistic community.

During the second half of the 19th century, the most important industry in Zanesville was pottery manufacturing. In 2005, Zanesville resident David Mitzel wanted to pay homage to the city's legacy and raise money to support local artists.

Mitzel, founding executive director of the Muskingum County Community Foundation (MCCF), proposed selling larger-than-life vases to community members who would then commission and pay artists to paint them. The newly painted vases—replicas of the iconic Weller pottery style—were then auctioned off to support an art fund at the MCCF.

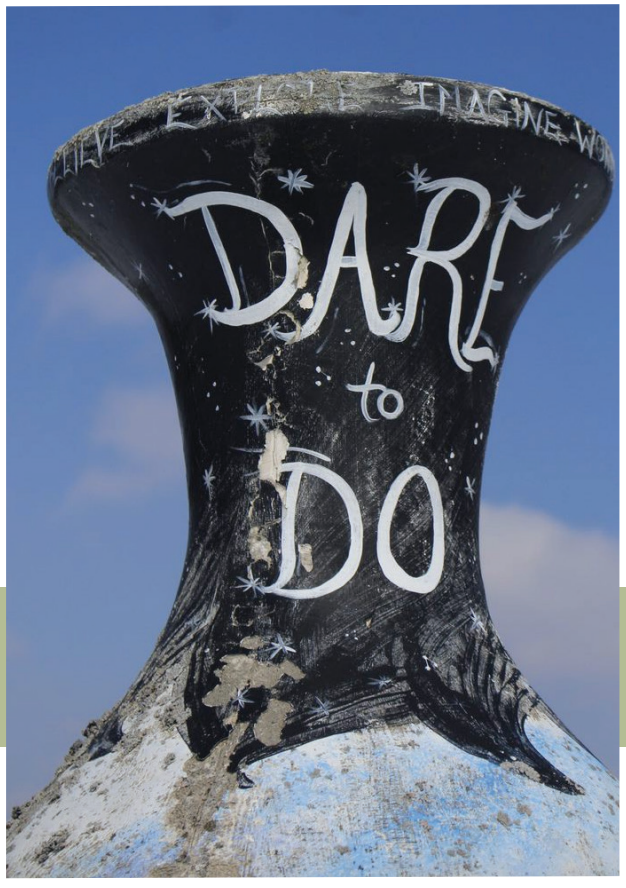
"David is a firm believer in the arts," says Kelly Ashby, director of the Zanesville Muskingum County Convention and Visitors Bureau. "He absolutely loves the arts and loves pottery … and he wanted to see our community thrive with artists and galleries."

That year, 100 vases were purchased and painted. The 18 displayed at what is now known as "Vasehenge" were the only pieces not auctioned off. Ashby credits this art display as the basis of the city's now thriving artistic community.

"[In 2005], we were really promoting and talking about our artists," she says. "Fast forward, we now have a wonderful artist community in Muskingum County. So at that time, that was kind of the start of building that [community] and trying to involve more artists and attract more artists in the area."

VISIT **VASEHENGE**

768 W. Main St. Zanesville, Ohio 55643
www.visitzanesville.com


DARE
to
DO

FROM BEE TO BOTTLE

Dutch Creek Winery Develops Delicious Reputation

Story by **Shane Bradshaw** | Photos by **Meghan Rowe**

The owners of Dutch Creek Winery embody what it means to serve farm to table, or in their case, bee to bottle. Paul and Cynthia Freedman combine their love for handicrafts with a passion for beekeeping, bringing residents of Southeast Ohio honey wine, also known as mead.

Truly a dynamic duo, the couple handles everything from beehives to fruit orchard to the logistics of running a business, adding life to the northeast corner of Athens with their newest addition, a tasting room.

THE FREEDMANS

When Paul and Cynthia met in 2007, they discovered a mutual desire to move out to the country, a kind of living they both deeply missed. After searching Ohio, they purchased 35 acres of land off Dutch Creek Road, where they began their journey of becoming fruit farmers, beekeepers, winemakers and business owners.

Soon after, the couple was making treats from scratch like maple syrup and sourdough bread, and they even built their own beehives. Paul describes the output as "the home crafts that you would expect any pioneer would." They experimented with using their honey in ice cream, bread and one small batch of hard cider, yet they still had more than they knew what to do with. In search for a product with an impressive shelf life, Paul wanted to try mead.

THE FARM

The Freedman's venture into the wine-making world began with three ingredients: honey, water and yeast. Their first mead was made.

And as their home production took off, so did their orchard, Wild Pear Farm, which sits upon the hillside above the winery and tasting room near the Freedman's home on Dutch Creek Road, just off State Route 690. Their orchard grows an assortment of apples, pears and peaches and houses the beehives, creating the perfect symbiosis of fruit trees and honey for expanding business of creating new flavors for local retailers.

Yet Paul says they contemplated selling the farm, concluding that the farm needed a purpose to justify the cost.

"All of our friends decided that we weren't going to sell the farm, we were going to sell the mead," Paul says.

Paul wanted a professional opinion, however, and arranged for a mead tasting with chefs at Hocking College. After earning a thumbs up, their small honey production room was on its way to becoming Dutch Creek Winery.

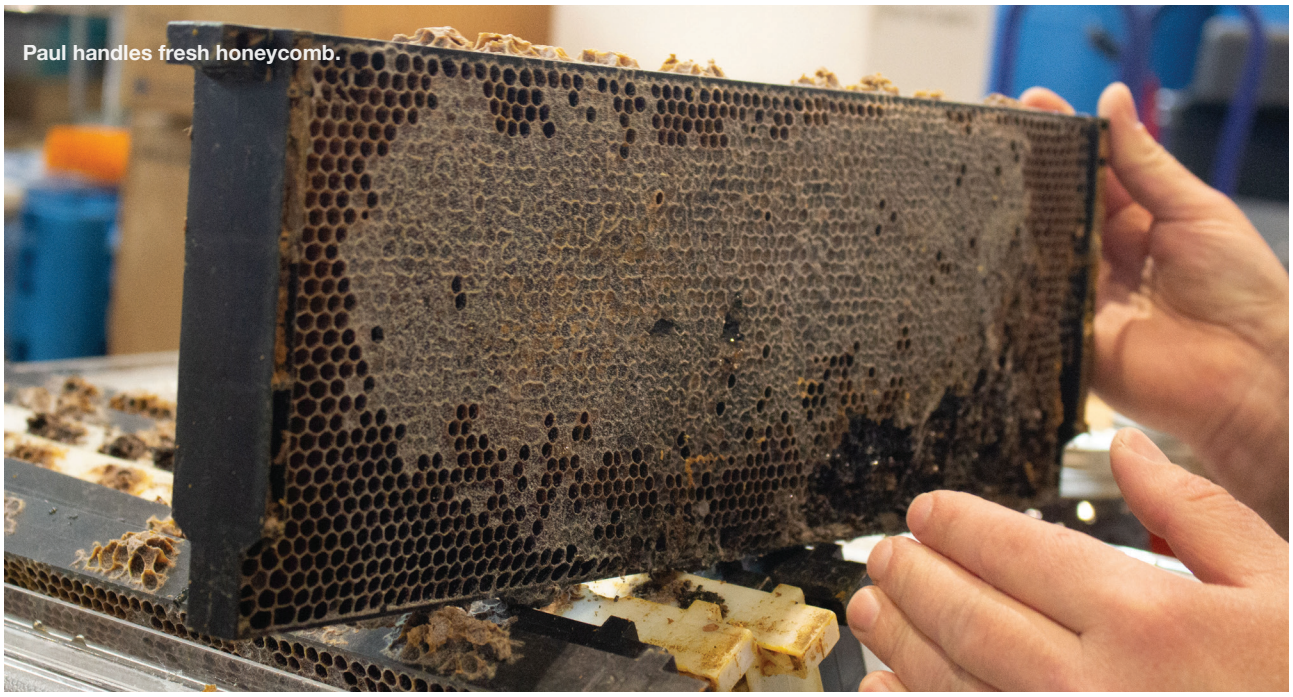
NICHE INSIDE A NICHE

The difference between fermenting wine and beer is dependent upon the presence, or lack of, grain. The difference between fermenting traditional wine and mead, however, would be the presence of grapes. And mead is made only with honey and water fermented by yeast.

"We are a niche market inside a niche market; we're inside the wine world but we specialize in honey and fruit wines," Paul says.

Today, Dutch Creek Winery sells its American Mead, a honey wine with only one flavor: wildflower honey. The winery also produces mead flavored by its own fruit as well as an assortment of others, like the Cherry Lime mead. "We really wanted to come up with a product that could stand on its own and be grown in this climate," Paul says.

To Paul, other wineries that specialize in mead typically create very sweet, syrupy wines. These wines would be described more so as dessert wines, instead of the dinner wines typically made from grapes.



Paul handles fresh honeycomb.

"We are a niche market inside a niche market; we're inside the wine world but we specialize in honey and fruit wines."

~Paul Freedman

Nevertheless, the Dutch Creek Winery owners want to compete with dinner wines. And by creating a dry mead wine, they've done just that.

The taste difference between a sweet, syrupy mead wine and a dry mead wine is determined by the duration of the fermentation process. If the fermentation process is stopped too soon, the wine is young, and it can be extremely bitter. To cover that mistake, other mead makers back-sweeten, the act of adding sugar or extra honey after fermentation, to their batches.

"Sweetness can cover a lot of sins in wine," Paul says. "If you have a wine that is moderate at best, you back-sweeten it, and it'll taste a little better."

Dutch Creek Winery lets its wine ferment anywhere from six months to a year. And while it's more complicated to let the yeast glide to a stop on its own instead of cutting it off early, Paul says he wants the flavor to speak for itself. Because every batch of mead wine from the winery contains honey from its hives, Paul and Cynthia can control the flavor of each bottle.

"We can really round out the flavors of honey. We want honey that is big, bold, and rich and we want a lighter, floral essence, so we mix those two. I wanted the nuances of flavor to come through," Paul says.

"MEADTAILS" AND OTHER SWEET TREATS

With an assortment of flavors at their disposal and a knack for the science of fermentation, the Dutch Creek Winery owners are expanding the mead palate. Cynthia says creating a dry mead "makes it easier to drink by itself and easier to pair with foods."

"We encourage anyone who likes the wine to find new ways to enjoy it: cook with it, mix with it, try new foods paired with it," Cynthia says.

One avenue the couple has explored is creating cocktails from their wine, or "meadtails."

For those who wish to stick to non-alcoholic options, Dutch Creek Winery offers two flavors, lavender lemon and mint ginger.

New to the scene is a food cart built by Paul and Cynthia, offering charcuterie boards, which are creative assortments of meat and cheese, bread bowls, hummus plates and soon, paninis and soup.

The food cart is open during all regular store hours and built to operate in both indoor and outdoor weather.

Those who have yet to sip mead needn't worry.

"When we went in they were really nice and willing to explain what everything was, as in what a mead was or what each flavor would taste like," says customer John Pierron.

"I hadn't had mead before then so that built my first impression of it. They had a wide variety of flavors that were pretty exciting sounding."

Pierron also noted the complimentary popcorn used as a palate cleanser in between each mead flight. And while Pierron enjoyed learning about the meads, he admits the hard cider was more suited for his preference.

ALL BOATS RISE

The Freedman's view the potential of the tasting room as a place where the community and fellow craftsmen people can gather, learn, create and celebrate.

"We would love to see the lower land host music festivals, renaissance festivals, art fairs, pottery, fabric, wood working. I'd love to see where we can bring out 30 to 40 vendors on weekend and have people come down. It wouldn't just be us, it would be all the local craftsmen," Paul says.

Cynthia cites the "all boats rise" theory, where everyone has a place in the community when they help each other.

"Part of this is not only for us, it's to try to help the northeast corner of Athens develop a little economically and a little socially," Paul says. "This is also trying to help the community grow and bring a little more tourism and a little more life."

CONTACT INFORMATION

12157 State Route 690, Athens 45701
HOURS: Friday, noon-8 pm, Saturday, noon-8 pm.

http://dutchcreekwinery.com

AGAINST THE GRAIN

Jackie O's Calculated Approach to Northwestern Expansion

Story by **Justin Thompson** and **Abby Ludwig** | Photos by **Meghan Rowe**

It's nearly noon on a Tuesday and a charcoal-colored Toyota is humming west up Route 33. The stretch of road looks much like the last one, and almost identical to the next: flanked on either side by huge rock faces and deep wooded valleys.

Inside, Art Oestrike keeps his eye on the road and his mind on business. He makes this roundtrip Athens-to-Columbus weekly, after all.

On this day, the Jackie O's owner recounts how he spearheaded the brewery's massive growth, and muses about what its future might look like.

And with every mile he puts behind him, he's inching closer to Columbus—the next beer frontier he plans to conquer.

"The hustle never stops," Oestrike says. "It never stops!"

And Oestrike knows a thing or two about hustle. In 2005 he bought O'Hooleys Irish Pub in Athens. The next year, Jackie O's opened in its place. It had character and vigor, and most importantly, the new brewery concocted world class beer.

The imprint Jackie O's has made on Ohio's beer scene in only 15 years is remarkable, especially given the crowded field. "When we started out, we were one of 23 breweries in the state," Oestrike says. "Today, we're three of the 360 breweries in the state."

As Oestrike acknowledges, that number is "crazy," and it speaks to what really makes Jackie O's such a singular operation: no move, no development, no pivot is done on a whim. Each decision regarding the brewery's expansion fits into one of Oestrike's one-, three-, or five-year plans.

"If you look at the series of five-year plans, a couple of them got done in 18 months, and a few of them are still unfinished 10 or 15 years later," he says. "That's just the nature of looking at the business from that kind of perspective."

Owner Art Oestrike mans the fermenting vessels at Jackie O's Taproom & Production Brewery in Athens.

Perhaps a reason Jackie O's has succeeded while other breweries have faltered is Oestrike's mindful pace of expansion. He knows how to time major moves so that risk is minimized, and the company remains on solid financial ground.

"Breweries that were seeing massive growth and throwing a lot of money into production capabilities four or five years ago, a lot of them have closed," Oestrike says.

Oestrike's latest move—one that's been three years in the making—is expansion beyond the Southeast Ohio region. The brewery recently acquired 5,800 square feet of space on North 4th Street in Columbus, which was previously occupied by Elevator Brewing Co. The location is enviable, and the renderings are impressive.

John Clift is another individual just as dedicated to the brewery's spirit. Some 14 years ago, Clift began bartending at Jackie O's, and he imagined a world where both the brewery and his involvement increased exponentially. Now, Clift's new title is General Manager at the new Columbus location.

"We've got a huge fan base here," Clift says about the state capital. "People are head over heels."

Clift says this new reality is one the early believers of Jackie O's could never have conceived. "It was never the dream," Clift says. "Art was just opening a bar that happened to have a brewery inside of it."

But, as word of this mystic brew spread outside of the small, brick-laden town of Athens, so did the demand.

"Soon people everywhere [in Columbus] were asking me if I could get it for their bar," Clift says. "It's all been built on demand." The city seemed the perfect place to build another base.

The scenic space is not only a tribute to the mood Jackie O's has so expertly fostered in Athens, but also a tribute to the Southeast Ohio traditions of self-sustainment and interdependence. And the architect himself is a man of these roots. Jeff Keiter, the brains behind the beautiful layout, calls Albany his home, placing him right at the heart of the region's spirit.

"It's a combination of virtue, fun and hard work," Clift says when asked to describe that intangible spirit. "I grew up in Athens, and I've also grown up with Jackie O's, and both those things are an extremely unique culture."

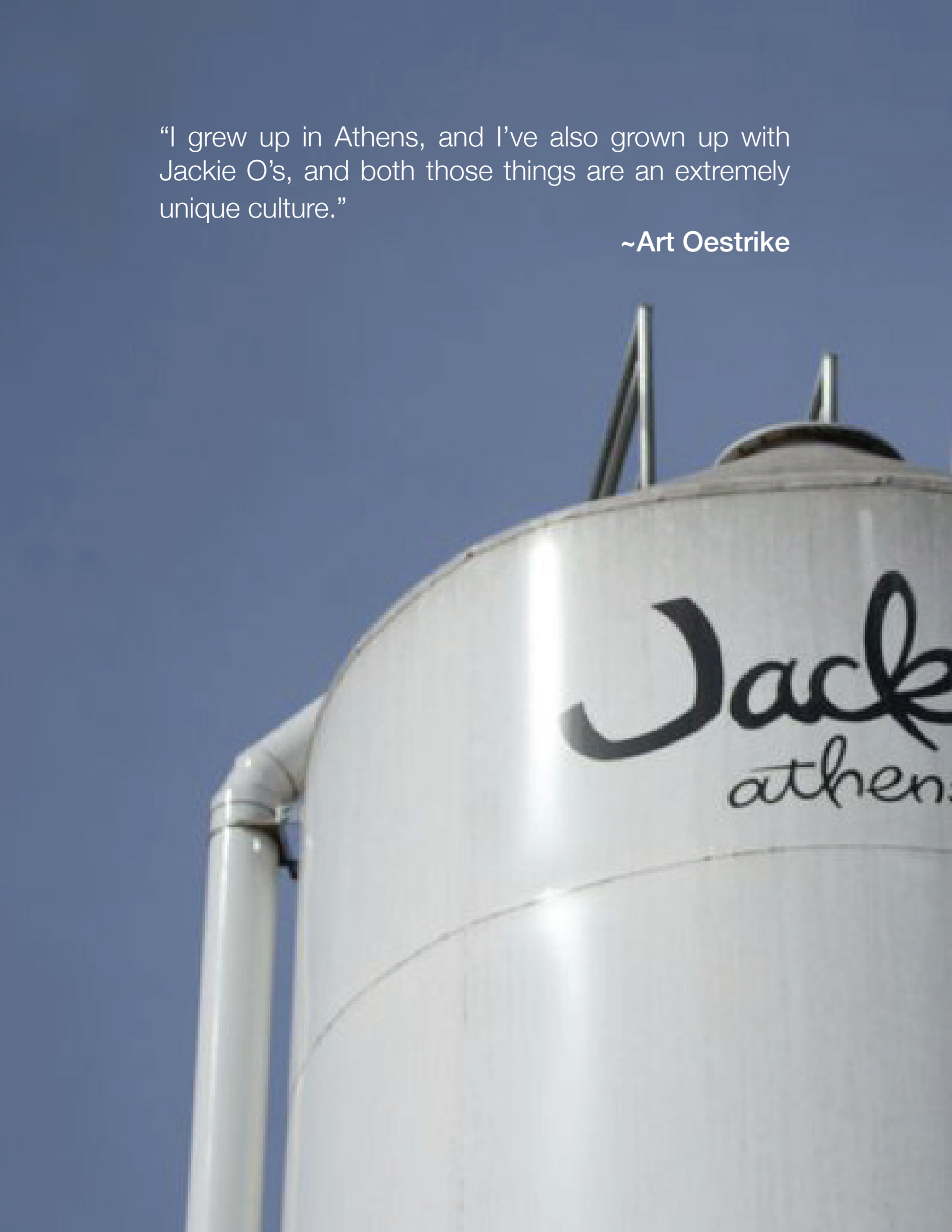
Clift is determined to make the new storefront one that embodies the original essence that he fell in love with many years ago.

"We're striving to recreate that feel of Athens, but in a place that has millions of people," Oestrike says. "And we couldn't be more excited about it."

Oestrike expects the new spot to grow slowly—he hopes to hire 30 new employees within the next few years—but Columbus is already Jackie O's biggest urban market. The name carries weight there, and the city already has a taste for the beer.

"There are more Ohio Bobcats living in Columbus than there are people of drinking age in Athens County," Oestrike says. "So I feel pretty good about it."

Barring any more setbacks or restrictions, Oestrike envisions the patio being complete and buzzing by this summer. That's music to the ears of the city's thousands of Jackie O's devotees, who have been clamoring for their favorite brewery to set up shop downtown for years. At long last, they're finally getting their wish.



"I grew up in Athens, and I've also grown up with Jackie O's, and both those things are an extremely unique culture."

~Art Oestrike

JACKIE O'S LOCATIONS

Jackie O's Public House Restaurant
22 W Union St., Athens

Jackie O's Uptown Brewpub
24 W. Union St., Athens

Jackie O's Taproom & Production Brewery
25 Campbell St., Athens

The Bakeshop
23 E. Stimson Ave., Athens

Jackie O's On Fourth
171 N 4th St., Columbus

THROWING BLADE

Logan Restaurant Offers Axe Throwing on its Menu

Story by **Emily Gayton** | Photos by **Meghan Rowe**

Cheers and the sound of clattering axes ring out from the wooden stalls of Bury the Axe Hatchet Throwing Bar inside Logan's Hungry Buffalo.

In one stall, a party of four competes along gender lines for bragging rights — the women are dominating. In another, a party of six offers tips for how to get the axe to stick to the board hanging at the far end of the stall — a feat proving more difficult than it first seemed.

Such scenes are playing out across the country, as axe throwing bars are gaining popularity with millennial patrons. In fact, CBS News reported that in 2019 American consumers spent more than $6 million on axe throwing experiences, a 319% increase compared to the year before. In terms of cost, axe throwing experiences average $34.12 per person.

The stress-smashing trend's rise in relevance might also be due to the inclusive nature of the sport. Axe throwing is open to any adult who has read the lengthy house rules, which include items such as, "Spectators may NOT handle or throw axes at any time," and "Customers must always be in control of themselves."

"It doesn't matter what skill level you are. You can do it," Turner says. In fact, Bury the Axe intentionally built its stalls with consideration for wheelchair users, and owners have seen these details put to regular use.

The axe throwing facility housed within The Hungry Buffalo opened in 2019, after owners carefully considered indoor activities that could maximize the space.

"People come to this area to hike and things like that and if it was a day that wasn't pleasant, people wanted an alternative for something to do, whether to come in and warm up or cool off and take a break from the outdoors," says Jackie Turner, manager of the hatchet throwing facility.

Not surprisingly the facility is busiest on Fridays and Saturdays. "On weekends, normally on busy Saturdays, we probably change the same board three or four times," says Cassie Hopkins, a server and hatchet throwing coach.

Sundays at the Bury the Hatchet are booked with patrons enjoying half-priced throwing sessions, and food is served right to those playing in the stalls. The facility is open all week, and interested parties are encouraged to book an appointment online and sign in upon arrival.

"It's a great idea, it's lots of fun. This is our second time coming," Jeff Kasza of Carroll says. Kasza says he and his group were there to celebrate a friend's birthday.

Because of the COVID-19 pandemic, management made a few changes to the facility. First, the number of stalls were temporarily halved in order to follow health and safety guidelines. Secondly, the business postponed the opening of the axe-throwing league in

"We get tons of bachlorette parties in here ... You would think it'd be bachelor parties but, no."

~Jackie Turner

which throwers can be ranked internationally with the World Axe Throwing League, in which Bury the Axe is a registered. member.

However, the space is still largely open for special event bookings, including team building events, and birthdays, among other festivities.

"We get tons of bachelorette parties in here. You would think it'd be bachelor parties but no," Turner says. "If I kept track, there are way more women that want to do this than men."

To that end, she says she's also noted a trend of female success at the stalls compared to men. "Women, we have noticed, are better at it than men, especially starting out. They have a gentler approach and more finesse," Turner says. "It's not about strength. It's all about science: strength and momentum."

BURY THE AXE
12762 Grey St. Logan, Ohio 43138
https://www.hungrybuffalo.com/axe-throwing

A Well-Stocked Cupboard

Volunteers Fuel Nelsonville Food Pantry

Story by **Justin Thompson** | Photos by **Carlin Stiehl**

On a cold Saturday in February, the sidewalk outside of the Nelsonville Food Cupboard is covered in a thick slab of ice. On another day of the week, it might not be a problem. But Saturday is a distribution day, and from noon to three a steady stream of volunteers are tasked with lugging boxes filled with food across the icy thoroughfare.

However, Capi Huffman isn't fazed by the icy terrain. She conducts the pantry's activities on Saturdays, and she wastes no time pulling her jacket up over her face mask, grabbing a snow shovel and stepping out into the winter sun. Cracks and crunches pierce the air, and the ice starts to chip away. There are easier jobs to do, especially on a day so cold, but before long the slippery sheet is reduced to hundreds of harmless chips.

There is another problem waiting for her when she comes back inside. A black sedan just pulled up, and the driver is from Logan. He needs food, but the cupboard is only supposed to supply it to people from Athens County.

Back inside, Chelsea Dunfee-Rivas is sitting down at a small wooden desk in the corner, typing furiously on her laptop keyboard. When someone drives up and requests a box of food, she enters their information into Pantry-Trak, a program designed to link food pantries across the country so they can share data. When she sees that he's from Logan, she calls Huffman over. For a minute or two, they deliberate in whispers. The man from Logan is waiting in his car, and, whether he knows it or not, his dinner might be hanging in the balance.

Huffman sighs and adjusts her mask. "Let's give it to him. I'm sure he needs it," she says.

The main room of the food cupboard is dimly lit and separated by a shoulder-high wall that splits the room into front and back sections. In the back, the boxes of

Capi Huffman loads food into a recipient's truck.

food are assembled. In the front, they are stacked full of more food and shuttled to cars where hungry drivers and their families await much-needed ingredients, snacks and pre-made meals.

The whole place is a hive of activity, with volunteers moving briskly in and out of back rooms and emerging with sleeves of crackers, frozen chicken and cartons of eggs. Christy Meyers is one of them. She's tall and slender, and her laugh is so authentic and so frequent that it might as well be the cupboard's in-house soundtrack. She peeks at her phone to check the time. Her German Shepard is home alone, and its bladder isn't exactly trustworthy. She passes through a doorway with a cardboard box lifted near her head.

At the same time, Lora Blankenship dips under her carrying a birthday cake into the main room. Someone outside had asked if they had one, and Blankenship would not stop until she found it. Coronavirus or not, employed or unemployed, birthdays still come, and every parent wants their child to have a birthday cake.

In the back, on the other side of the wall, a gray-haired volunteer named Bruce Keeney is commanding a small unit of three Boy Scouts from Troop 364. As Keeney looks on and paces around a massive table, the boys throw cans of beans into carboard boxes. But when his attention is diverted, the boys breathe deeply and act once again like middle schoolers; elbowing and razzing each other while suppressing some bathroom-joke induced laughter.

They are hard workers, though. Bruce makes sure their service hours are not wasted. He used to be a scout leader himself, and by the end of the day the three scouts are humming along with speed and efficiency. Three hours ago they were khaki-clad boys covered in service patches. Now, they're a team.

A doorway in the big room opens up into a room of equal size on the other side of the wall. Most of the non-perishable food is stored there. On a good day, the room is stocked full. Saturday, luckily, is one of those days.

Larry and Pat Riley picked up expired and nearly-expired food from Walmart and Kroger earlier in the week to ensure that the cupboard's supply could meet the demand. Most of the food comes from those two places, but some of it is donated by members of the community.

It's in this room where Blankenship is busy sifting through a box filled with animal crackers and mini-donuts.

The topic turns to the poverty crisis in Los Angeles,

The sign in the window of the food cupboard is a reminder of the community's support.


HANDICAPPED PARKING ONLY
$100 FINE
Hunger Is Not A Choice
PKR 6258

(From Left) Christy Stevents, (Center) Capi Huffman and a third volunteer load food into a truck.

> "I know they [people in Athens] have it hard, but there are people here who need a lot of help."
> -Capi Huffman

and how the high cost of living, in conjunction with the Coronavirus, has forced some Californians into homelessness.

Her response is immediate, almost reflexive. "Well a lot of people can't afford to live here either," she says.

Someone mentions the increasing number of homeless communities setting up under L.A.'s highway overpasses. Her head drops. "Is that right? Here they all live in the woods."

Icicles are hanging from the trees outside. And there isn't a hint of exaggeration in her eyes.

The impassioned speech that Cincinnati Bengals quarterback, and Athens High School alumnus, Joe Burrow gave when he accepted the Heisman Trophy in 2019 led to more than half a million dollars in donations for the Athens County Food Pantry. With that money, they were able to expand their operation and buy a truck to move and deliver food.

But pantries like the Nelsonville Food Cupboard, only minutes away, have seen no such influx. Without a gridiron savior to give it a national shoutout, it's still largely reliant on a small network of devoted volunteers.

"I know they [people in Athens] have it hard, but there are people here who need a lot of help."

For now, the ice outside of the Nelsonville Food Cupboard isn't an immediate concern, though another storm could change all that. For many in Nelsonville, just like in the rest of the region, the patches of ice are everywhere, and getting back up is not always guaranteed.

But rain or shine, the cupboard will still be there for those who need it, offering them not just food, but the support of its most compassionate neighbors.

Nelsonville Food Cupboard

421 Chestnut St., Nelsonville
(740) 753-3810
*See Facebook page for more information

FROM PLASTIC BAGS TO PARK BENCHES

Civic Organizations Contribute a Lion's Share of Service

Story by **Mackenzie Mayer** | Photo by **Meghan Rowe**

Members of The Plains Lions Club embrace the organization's community service mission, just like any of the club's more than 48,000 chapters around the world.

The Lion's Club helps seniors, youth groups, hospitals and clinics, as well as other segments of the population that might otherwise be unchecked or underfunded. And like so many other organizations worldwide, the COVID-19 pandemic forced it to cancel events and become almost dormant since March 2020.

But this chapter and its roughly 27 members are motivated with a new way to serve the community without gathering in large groups: by helping the community turn its old plastic bags into something useful for everyone: park benches.

Bill Snider, The Plains Lions Club co-membership chair, collects the bags in this bin outside his business, All American Trophies and Sport.

The group is working with a business named Trex, which uses plastics to make decking materials. The plastics receptacles are placed in two area businesses: Mac's Work Wear on East State Street in Athens, and All American Trophies and Sports on North Plains Road in The Plains. The collection accepts any clean plastic including film, produce and store bags, Ziploc/reusable bags and bubble wrap. When Trex can collect 500 pounds of plastic, it will donate to the group a public bench made of the synthetic material.

The club's Membership Chair Bill Omen says he's confident the collection will glean results, which they plan to install in The Plains Community Park.

"We should probably get at least one, but 500 pounds is a lot of plastic bags. We are just glad to not have the plastic in our landfills, where it would probably stay forever," Omen says.

Omen believes he has collected 4 or 5 pounds already just from friends and neighbors, and in February, Mac's Work Wear had accumulated enough plastic for two benches.

"This program has seemed to be quite successful and has brought quite a bit of attention to the club. There is a lot of talk about us continuing the project after the May date," says Bill Snider, The Plains Lions Club co-membership chair, and owner of All American Trophies.

Trex started to provide its plastic collection project to American communities in 2006. After collecting the plastic, the company shreds, melts and mixes the plastic with saw dust to create the polymer planks. Trex provides this service to any group willing to sign up for the program, which requires a six-month collection period and a monthly report. Trex reports that 500 pounds is about 40,500 plastic bags and film.

The company provides two recycling bags, posters and benches for anyone who can complete the challenge. As of now there are over 2,000 different groups that are participating in the project.

The Lions Club first announced the recycling project on its Facebook page in January and hope to continue the collection until May 15, 2021. Other nearby chapters are also in the program, including Athens, Alexander, Chauncey, Dover, Pomeroy/Middleport and the Alexander Leos, the Lions club for people under 21 years old.

Nancy Clark of the Athens Lions Club is responsible for setting up this project for each of the Lions Clubs in the area. "We can actually sign up again and have another six months so if we want to get two benches we can," Clark says. "It's really popular, and people are trying to get us to do it all the time."

Water Colors

Portsmouth's Art Center is a Second Life for Historic Pump House

Story by **Larissa Beriswill**

Photo provided

The expression that a building has "some good bones" might have been invented to describe the Pump House Center for the Arts in Chillicothe. During the last 130+ years, the Victorian Gothic building first toiled as a municipal pumping station, then as a haunted house, and today, an art gallery.

The structure, situated in Yoctangee Park near the banks of the Scioto River, was built in response to a damaging 1856 fire, and it opened in 1883. The house provided a centralized water system and pumping station for the Chillicothe Water and Sewer Co., and it tapped into the Teays aquifer, a body of permeable rock that holds groundwater.

According to the Pump House Center for the Arts website, the building closed in the 1930s after the city deemed it "insufficient" to serve its booming population, which increasingly used indoor water taps that necessitated more waterflow.

The structure sat vacant for many years, used only to hold salt for the roads in the winter. When the city decided in the mid-1970s that the building was beyond repair and needed to be torn down, a group of residents successfully got it listed on the Ohio History Inventory, and today it resides on the National Register of Historic Places.

It was also during this time that John Payne, now the director of the art gallery, along with a friend, saw potential for the building's use. "We had an interest in historic buildings. We both lived in historic structures at the time," he says.

The pair approached the Chillicothe Jaycees, a volunteering organization serving Chillicothe, about the building's possibilities. The former president, Randy Loechert, suggested that a haunted house would utilize the space and make money for their organization, and Payne took this idea to Chillicothe City Council. "We convinced them to lease us the building for a dollar and we started running haunted houses out of it," Payne says.

The haunted house operated seasonally until 1984, when the building was condemned due to holes in the roof and floor. In 1986, the old pump house was leased to a board of trustees who wished to bring new life to its bones.

A group of artists led by Ted Fickisen, today credited with the idea of transforming the pump house into an art gallery, raised nearly $160,000 for the projected roof, foundation and electrical repairs. Volunteers such as Wilbur Poole, previous owner of Ingle-Barr Inc. Construction Services who is now deceased, helped transform the building into a functional art gallery.

On Aug. 3, 1991, the Pump House Center for the Arts officially opened, and the two gallery showrooms bear the names of dedicated trustees Poole and Fickisen.

The Pump House Center for the Arts continues today as a fully functioning art gallery, showcasing many different types of paintings, photographs and other artistic mediums from local artists. In the gallery dedicated to Poole, works from local high school students are featured each month. The art offerings are as dynamic as its residents.

The work of Tiffany Shope, a local artist who photographs nature, wildlife and abandoned buildings, was featured in the galleries and gift shop. Shope notes that the gallery is a true labor of love. "It was great. Everybody is super nice and they're all volunteers," she says.

While the working history of the old pump house undeniably laid the foundation for the galleries' potential, it is the legions of dedicated volunteers, artists and members who sustain the center's mission and future.

Pump House Center for the Arts

1 Enderlin Circle, Chillicothe 45601
740-772-5783
pumphousecenterforthearts@gmail.com
www.pumphouseartgallery.com

A CALL TO ARMS

Community Pharmacies Open Doors for Vaccinations

Story by **Larissa Beriswill** | Photos provided by **Ben Holter**

Shrivers Pharmacy first opened in 1979 in McConnelsville and since then, it has expanded throughout Southeast Ohio and West Virginia. As an independently owned and operated pharmacy which met all necessary criteria, Shrivers was selected to administer the COVID-19 vaccine as opposed to a chain pharmacy.

At the beginning of the year, an exclusive group of people, such as healthcare workers and first responders, were given the first dose of the vaccine. Since then, it has been available to various groups of people, following state guidelines.

Ohio introduced the vaccine in a phased approach and according to the Ohio Department of Health website, Phase 1A includes healthcare workers exposed to COVID-19, residents and staff in nursing homes, psychiatric hospitals, and assisted living facilities and EMS responders. In late January, Ohio opened Phase 1B to Ohioans 65 or older, K-12 faculty and staff who wish to teach in person and any Ohioan with a qualifying illness or disease.

For Phase 1B, Shrivers matched the criteria to be a vaccine provider and that opportunity was taken with ease. Ben Holter, a pharmacist at Shrivers and co-owner of two locations, expressed how great this opportunity has been for him as well as the other employees of the chain.

"We met all the requirements, but I think another big thing was that all of our retail pharmacies in Southeastern Ohio are part of this," Holter says. "We have two pharmacies in McArthur and McConnelsville, they're the only pharmacies located in those entire counties, so I think they saw Shrivers as a good partner in Southeastern Ohio to provide access."

As for the vaccine itself, Holter explained the timeline from when the vaccine arrives at a location to the actual inoculation of a patient. First, the vaccine is shipped overnight to the pharmacy directly from the manufacturer. An initial number of vials are distributed each week, and everything is tracked, including the number of doses administered, how many are left and if there were any wasted.

When delivered, it comes in a temperature-controlled box with an electronic device that shows if the temperature was above or below what it should be. After the device is checked, the doses are moved to a refrigerator or freezer and a temperature log is filled out throughout the day. Holter purchased a device to track temperature change in the refrigerators/freezers and receives a notification if there has been any fluctuation.

When the doses are ready to be given, the injection process takes about five minutes. However, patients are kept for an extra 15 minutes to ensure there are no harsh side effects.

"It was so well organized and so smooth ... I couldn't have asked for a better experience."

~ Sabrina Kotts

The process is carefully watched and recorded from start to finish. Holter says that Shrivers has proven to be fully committed. "We've taken it very seriously. For us, it was an opportunity to prove that we can roll this out efficiently, effectively and provide a great experience for the patients as well. We've been working really hard to make sure that we can do a good job," Holter says.

Sabrina Kotts, a dedicated customer to Shrivers, has faith in the COVID-19 vaccine, and took the opportunity to get vaccinated when she could. "I believe in vaccines, I believe that they keep us healthy, so when my age came up, I was happy to jump in and get one," she says.

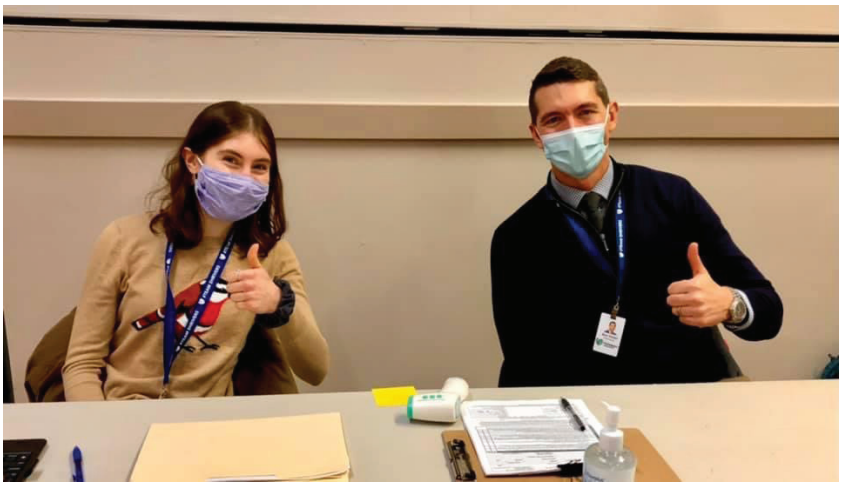
Kotts received her first dose of the Moderna vaccine on Feb. 11. "It was so well organized and so smooth. I never felt unsafe, there were never too many people in there at any one time, and they had everything spaced nicely because it was at the community center in a large room," Kotts says. "I couldn't have asked for a better experience."

Since receiving her vaccination, Kotts has not had any serious side effects, other than a sore arm from the injection.

OPPOSITE PAGE: Rebecca Lahan PharmD, RPH, and Paige Miller, pharmacy intern, administer the COVID-19 vaccine.

THIS PAGE, ABOVE: A sign directs patients to a vaccine treatment area in Athens.

THIS PAGE, BELOW: Maria Onusko, CPhT, and (Right) Ben Holter PharmD, RPh, MBA, communicate approval at the registration desk.



TWISTED ROOTS

Hollywood Bends Life in Appalachia to Vance's Image

Story by **Kiah Easton** | Photos provided by **Netflix**

Hillbilly Elegy, one of the most critically disputed movies of 2020, is contentious because of how it represents Appalachian life and its connection to the memoir *Hillbilly Elegy: A Memoir of Family and Culture In Crisis* by J.D. Vance. Regardless of one's cinematic impression of the Ron Howard film, its story and source material reveal the need for greater discussion about media and its power to impact political structures and real lives.

Vance's 2016 critically acclaimed memoir details his early life growing up in Jackson, Kentucky and Middletown, Ohio. Despite being a victim of both physical and emotional abuse, his mother's drug addiction and poverty, Vance achieves "upward mobility" by focusing on his studies, joining the military, attending Yale Law School and successfully avoiding poverty. The timing of the book's release may have just been kismet, as it was also the year Donald Trump became President Trump.

In a review for the Associated Press, Jake Coyle writes, "The 2016 book came at the moment many were searching for explanations for the political shift taking place across Appalachia and the Rust Belt. *Hillbilly Elegy* ... emerged as one of the trendiest answers." That surge in popularity not only landed the book on the New York Times best sellers list but also led to the creation of the film.

According to Karen Nikos-Rose from University of California, Davis, some readers ascribed to the book's "authoritative text enigmatic working-class whites," or the notion that those stuck within the cycle of generational poverty were stuck due to character flaws, rather than systematic exploitation.

Others felt the book was a massive generalization of Appalachian culture that ignored the systemic issues and challenges faced by this region. Per Piper Hansen for The State Press, the book "fails to recognize the cultural diversity of Appalachia, a region that spans 13 states, as well as a history of racial and economic inequality."

Perhaps unsurprisingly, audience opinions about the Netflix Original adaptation of the memoir are heavily divided. Critic responses are largely negative, perceiving the movie as meaningless, reductive and damaging to perceptions of Appalachia. Rotten Tomatoes, a critic-driven rating system, gave the movie a 26% rating. Average viewer reviews have been more positive. IMDb, a rating system open to users, gave it a 6.8/10.

The question remains, does *Hillbilly Elegy* fairly represent the Appalachian community? Is it meant to?

Hillbilly Elegy is a dramatization of Vance's life. Assuming the movie accurately represents his life, some believe it merely tells an individual's story.

As one Appalachian resident noted online, "It definitely doesn't portray Appalachia in a good light, but that wasn't the intention. This is the true story of one person's struggle and how they overcame it."

> "Distilling our understanding of the region down to one person's story is problematic because that larger diversity is not reflected."
>
> **~Dr. Anna Rachel Terman**

Other responses supported a similar idea: Although the film isn't reflective of every family within Appalachia, it is a tale of relatable struggle.

Unfortunately, even relatable tales can have unintended social consequences. In this case, due to a lack of Appalachian representation, each additional body of work that displays the region in this light reinforces pre-existing stereotypes.

Although Vance's story itself isn't invalid, it does help perpetuate a stereotypical narrative that plagues Appalachian communities. Without deeper contextualization, the most widely accessible media representations may only distort reality or inform negative or inaccurate perspectives on a group of people.

This type of damage can be long lasting, too. Stereotype Threat is one example that involves "the risk of confirming negative stereotypes about an individual's racial, ethnic, gender, or cultural group," according to the Center for Teaching & Learning at the University of Colorado, Boulder. The more prevalent the stereotypes associated with Appalachia, the greater risk that some will conform to said stereotypes.

"This region is huge, and there's all kinds of people here; people of different classes, races, ethnicities, genders, etc.," says Dr. Anna Rachel Terman, assistant professor of sociology at Ohio University, who researches and teaches courses about Appalachian culture. "Distilling our understanding of the region down to one person's story is problematic because that larger diversity is not reflected."

Left | *Hillbilly Elegy* characters Mamaw, Bev and J.D. Vance, played by Glenn Close (seated), Amy Adams and Gabriel Basso, respectively.

To Dr. Tiffany Arnold, preventing people from perceiving *Hillbilly Elegy* as an informative text on the Appalachian region isn't as easy as trying to get rid of it.

"I don't want to silence people who have had stories similar to this, that is their story and their experience, and it deserves to be told, just as much as anyone else's,." says Arnold, professor of Appalachian studies at Ohio University. "If we do that, we're engaging in the same thing that feel like J.D. Vance is doing to us by canceling out the regular people. I want to give other people the opportunities to tell their stories."

Although the movie and the memoir can be seen as separate and distinct pieces of media, they share an impact on the larger discussion. The divisive nature of the book combined with its relation to Trump's election and an increase in media awareness of the opioid epidemic, created the perfect storm, and it put Vance and his memoir in the news for the entire four years leading up to the creation of the movie.

Due to that media coverage, it can be hard to separate the message contained in the book from the movie's graphic storytelling. The graphic and potentially one-dimensional nature of the movie bolsters the message contained within Vance's book as well as contributes to a history of Appalachian misrepresentation within film.

"*Hillbilly Elegy* doesn't show the positive side of Appalachia that my aunt and I know, because that wouldn't serve the story's purposes," says Cassie Chambers Armstrong, Appalachian author and writer. "The film and book need Appalachia to be poor, broken and dirty, because they depend on us believing that the mountains are somewhere we want Vance to escape."

So how can representation of the Appalachian region change? Perspective. Finding ways to increase the presence of diverse stories within the representation of Appalachia will decrease the potential damage caused by not only *Hillbilly Elegy* but by the collection of perpetuated stereotypes associated with this region.

Vance creates a central message within the book that places Appalachian poverty as a result of traits such as laziness.

"That's called the culture of poverty mentality. It basically ignores systemic and institutional reasons for people struggling with poverty and it makes poverty a character flaw," Arnold says. "If you do that, then it's really easy for other people to say that's their problem because there's something wrong with them. Whereas if people were to accept the fact that the reason people are struggling in this region is because of a history of exploitation by extractive industry, by the government, by the media, then you have to take responsibility for it."

NO VACANCY

Meigs County Shutters Jail

Story by **Elena Golubovich** and **Emily Gayton**
Photos by **Kiah Easton**

ABOVE | The front steps of Meigs County Sheriff's Office, at E. 2nd St. in Pomeroy.

The Ohio River town of Pomeroy, county seat and activity hub for Meigs County, is home to nearly 2,000 residents. The population of the county itself is nearly 23,000 people, spread throughout 433 square miles. Compare this setting to Franklin County's approximately 1.317 million residents and 544 square miles, and you have an idea of just how much space and privacy Meigs County affords.

Such context provides some justification for why the Meigs County Jail, built in the 1800s has not been updated for quite some time. According to a 2018 Ohio Department of Rehabilitation & Correction annual jail inspection, the 12-day facility's limited living space only allows for five in general housing. In another comparison, the Jackson County Jail general housing capacity is 36.

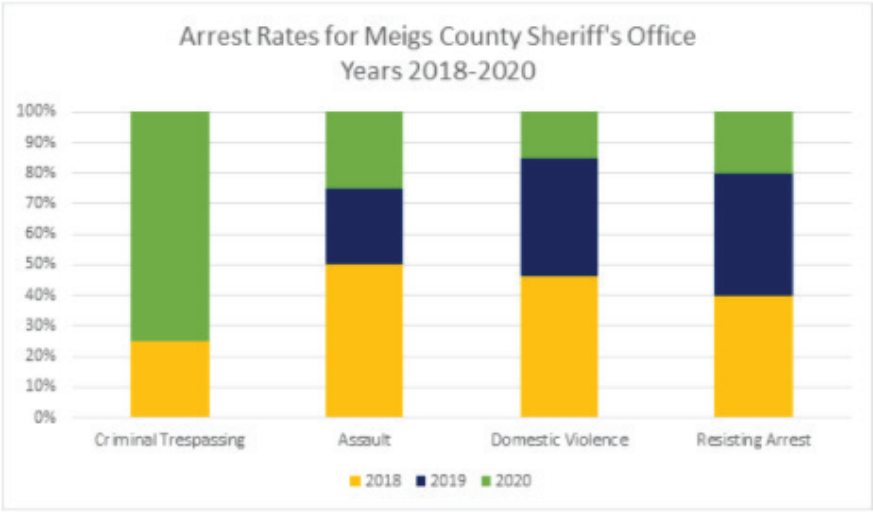
Space restrictions during the COVID-19 pandemic resulted in the jail's temporary close in early 2020, according to an article published by The Daily Sentinel. The dispatchers and jailers who worked at the jail were relocated in April 2020 to the Meigs County 911 Center. When a levy passed later that year that provided extra funding for a centralized dispatch agency, Meigs County Sheriff Keith Wood announced the jail would permanently close and the employees would remain at the center.

Instead of incarcerated individuals being housed in Meigs County, they will be transported to surrounding counties' facilities.

But it would be erroneous to consider this change a deterrent to crime. According to Kristine Taylor, Ohio University assistant professor in the political science department who researches incarceration and policing, such closings are only structural changes. "We will probably see a reduction of facilities without, most likely, a reduction of jail incarceration in Southeast Ohio. It would take other kinds of policy changes to achieve a reduction of jail incarceration even when a facility closes," Taylor said, via email.

A published research article by Rachel Weiss Riley and contributing authors similarly notes the significant role local jail systems play in the well-being of its community. The study cites that while the pretrial jail systems in urban areas have steadily declining incarceration rates, rural jail systems are either growing or remaining the same. This phenomenon, named "The Urban-Rural Incarceration Divide," emphasizes the disparity of incarceration rates in urban vs. rural areas.

Yet, the research on rural jails pales in comparison to the quantity focused on urban jails, and in turn, overlooks



"We will probably see a reduction of facilities without, most likely, a reduction of jail incarceration in Southeast Ohio. It would take other kinds of policy changes to achieve a reduction of jail incarceration even when a facility closes."

~Kristine Taylor

trends about safety in non-urban communities. Local jail rates were, on average, approximately 32% lower in suburban areas compared to metropolitan. Rising jail rates in rural areas, which often must follow policies instituted by higher-populated areas, are even more worrisome.

The Rural Jails Research and Policy Network, a collaborative effort between the Vera Institute of Justice, Washington State University and the University of Georgia, is trying to remedy this research chasm. The project collects data about rural jails and community impact, with the goal of helping local justice systems make informed recommendations for policy changes based on the respective surrounding area. In other words, the project provides often-overlooked justice systems with data-driven information that can help them better serve their rural communities.

With such efforts in mind, it's interesting to note the relatively low number of arrests in Meigs County each year. According to official Meigs County Sheriff's Office arrest records for 2018 - 2020, the yearly average number of arrests was 24, with the most common reasons for arrest were domestic violence, trespassing, theft and permitting drug use. However, these statistics only account for reported crimes that have resulted in arrests.

Bill Reader is a professor at Ohio University's Scripps School of Journalism in Athens. During his years of teaching, he has become familiar with the intricacies of the nearby county and the small towns nestled between the rolling hills of Southeast Ohio. "This isn't really a political issue, this is an issue of the realities of rural counties," Reader says.

According to Reader, the people of Meigs County, like those in surrounding rural counties, are close-knit within their community. He disagrees with the claim that a jail system plays a larger role, providing insight on the actual context of crimes happening throughout the area.

"Well, you know the jail is such a minor part of the overall law enforcement. Most crimes that the Sheriff's Department responds to don't involve somebody going to jail," Reader says. "Most of them are either resolved on the spot or a citation is issued. Nobody is not going to go to jail for smoking a joint on the street, but somebody is going to jail for a fairly substantial grow [marijuana] operation."

Developing Dialogue with Educators

Story and photos by **Mackenzie Meyer**

Nearly a month after the May 25, 2020 death of George Floyd, who died while in the custody of Minnesota Police, and the rise of the Black Lives Matter movement, Athens City Council signed a resolution declaring racism a public health issue. According to the American Public Health Association website, the assigned value and structured opportunities based on how someone looks disadvantages both individuals and communities and prevents health equity.

John Schmieding, a retired Athens resident and co-chair of the Athens Community Relations Commission, believed a new type of response was essential.

"A lot of people, I think, have had the impression of 'oh, not in Athens,' you know — that Athens is somehow this bubble where these sorts of things don't happen," Schmieding says. "And of course, that is not true."

Schmieding felt a constructive approach to dialogue would be an anti-racism book club that strives to educate the community on not only recognizing racism but also how to be actively anti-racist. The commission contacted Athens City School District superintendent Tom Gibbs, who was eager to start something that dealt with racial equity.

In previous years, the ACSD faculty were trained on implicit bias and how to have difficult conversations surrounding race with their students. But Gibbs saw this book club as an opportunity to take this training further in a less formal and more open setting.

The featured book, *Stamped: Racism, Antiracism, and You,* by Jason Reynolds and Ibram X. Kendi, covers the history of racism in America and why it still lingers in our lives today. It also educates people on how to actively be anti-racist in different situations of everyday life.

The club, composed primarily of Athens City School teachers, met via Zoom last summer for eight weeks. There were six different groups of approximate-

INCLUSIVE ACTIONS THAT INSPIRE POSITIVE CHANGES

It is indisputable that tragic events during the last year illustrated the breadth our country's racial inequality. But the collective response to this social injustice was both inspired and imperative.

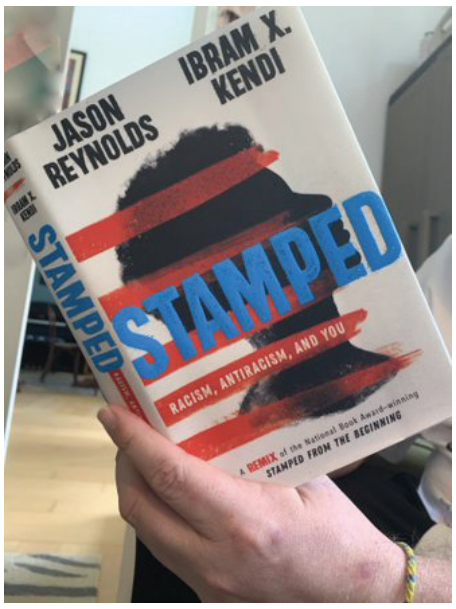
Southeast Ohio magazine highlights three of these initiatives that help promote social change within our region and beyond.

LEFT | A screen capture of the virtual book club meeting in March.
BELOW | The featured book, *Stamped: Racism, Antiracism, and You*, by Jason Reynolds and Ibram X. Kendi, covers the history of racism in America and why it still lingers in our lives today.

ly 10 people, each led by a facilitator. The school district found this interaction so valuable that it provided a grant to purchase books and pay facilitators to lead the book club.

"Our world has become much more diverse and we have been more welcoming of that diversity, and I believe strongly that it is our responsibility as public educators to be the leaders in this regard," Gibbs says. "And my experience tells me that just having more informal settings where folks can just talk about the topics and talk about experiences that they have had personally and with the students in their classes and creating those safe spaces to do that goes a whole lot further in the long term than just having a Monday training."

Schmieding says he was very happy with the feedback he received from last summer's club, noting that one participant even told him the club changed their life. The book club started a second session at the end of February, reading the same book with a different round of four groups of teachers, community members and anyone who wishes to join. The new group will include Mayor Steve Patterson and Athens Human Resources director, Ron Lucas.



African American Bookclub

To participate or for more information:
johnsch.45701@gmail.com

Crafting Business Inclusion

Story by **Shane Bradshaw** | Photo provided by **Ohio Brewers Association**

The Ohio Craft Brewers Association is answering the call for a more diverse and inclusive environment among its members. In 2019 the OCBA created a diversity and inclusion committee that focuses on providing support and resources to breweries.

As the state of the world moves toward a more inclusive experience for all people, the OCBA wants to make changes that reflect this shift. The goal of the newly formed committee is to "create an Ohio craft brewing community that better mirrors the demographics and reality of the state and communities in which we live and work," according to the OCBA website.

The committee, which includes four women and three men, is working to create a cohesive message which they can share with their workforce, consumer base and broader community.

The members view the craft brewing industry as "microcosm" of the world at large. Among communities and businesses alike, a wide range of perspectives, cultures and world experiences offer an ever-growing wheelhouse of skills, ideas and conversations. Mary MacDonald, executive director of the OCBA, says what is well known about the industry is its spirit for collaboration.

"Craft brewing is a business, and expanding diversity, equity and inclusion can also lead to new audiences and consumers of craft beer," MacDonald says via email.

She has seen sustainable changes in the industry since she began working in 2006 and is encouraged by the progress she has seen since starting at the OCBA in 2013.

"I think the industry has evolved in that time to be more inclusive in regard to gender, race and sexual identity, but there is still a long way to go for the industry, and the world at large, to be wholly equitable and inclusive," MacDonald says.

Jimmy Stockwell, OCBA vice president and co-founder of Little Fish Brewery in Athens, says that in the five or six years that Little Fish has been a business, he has seen the Ohio Craft Brewers Association evolve to the needs of the industry. He says the OCBA "really began started a new phase with the hiring of Mary as the executive directorwhen Mary was hired."

"It was [originally] only equipped to deal with the very basic advocacy for Ohio craft breweries," he says.

While the committee itself is relatively new, the OCBA has been making steps in the right direction. In 2018, they hired Diversity Ambassador, Dr. J. Nikol Jackson-Beckham who spoke at the Ohio Craft Brewers Conference the following year. The next year, the diversity and inclusion committee was formed, and they held a webinar covering the diversity, equity and inclusion efforts done by the Master Brewers Association of America and how that work can be applied at specific breweries.

In 2018, the Brewers Association, in collaboration with the OCBA, began an economic impact study that includes demographic data of some breweries in Ohio. The study found that out of 291 owners, an overwhelming majority were white while all other races collectively made up only 11.6%. In terms of gender inclusion, 77.4% of brewery owners identified as male, 22.69% identified as female and none identified as non-binary.

Of the ownership mix, 52.3% of breweries had a staff that consisted of only people who identified as male. Only 2% of breweries had an all-female staff.

MacDonald acknowledges the fact that there are instances when racism, sexism and homophobic actions are issues in the world as well as the craft brewing industry. "It's a reason there is a focus on the issue," she says. "We hope that when one knows better, they do better."

Stockwell says Little Fish Brewery's role in the community is to create as welcoming a place as possible for interpersonal communication. One way that Little Fish strives to make people comfortable is presenting signs of inclusion outwardly like a mission statement or hiring criteria.

"Stating our position that we are a place that invites diversity might invite people to apply, but by also putting it out there, you let people who don't agree with you not apply," he says. By this mindset, inclusion and exclusion are both important. The hiring process reflects the employee community, the morals of the company and the community in which they participate.

Diversity in brewery ownership

A group photo of the Ohio Brewers Association members present at a past meeting.

"I think the industry has evolved in that time to be more inclusive in regard to gender, race and sexual identity, but there is still a long way to go for the industry, and the world at large, to be wholly equitable and inclusive."

~Mary MacDonald

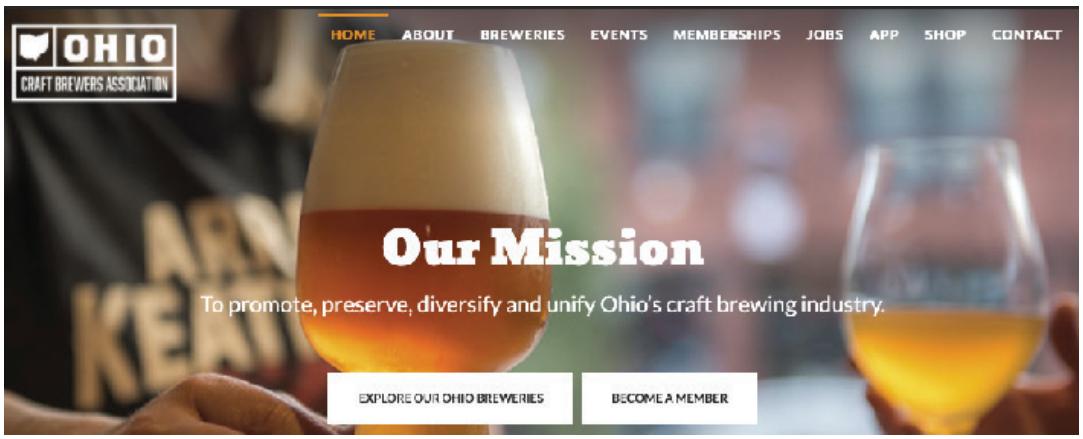
OCBA recently updated its mission statement and vision for the future to reflect inclusivity. A new code of conduct was approved by members in 2020, and a list of diversity, equity and inclusion resources is available to all breweries. The expected goal of these efforts is the creation of a community among Ohio craft breweries that educates, empowers and engages all people.

A similar effort of inclusion has been started by various breweries among the nation. Marcus Baskerville, the co-founder of Weathered Souls Brewing Co. in San Antonio, Texas, created the Black is Beautiful Beer. This dark stout was created as a "collaborative effort to raise awareness of the injustices people of color face daily," according to the Black Is Beautiful website.

Breweries around the world were invited to donate all Black is Beautiful proceeds to local foundations that support police reform and commit to fostering an inclusive place for people of color in the brewing community. There are 356 Ohio breweries participating in the Black Is Beautiful campaign including Jackie O's Brewery in Athens.

MacDonald, Stockwell and brewery owners alike agree that there is still more work to be done. The Ohio craft brewing industry hopes to see more diversity and inclusion on all levels, from the operational side of brewing to the demographics of its customers.

For the OCBA diversity and inclusion committee, providing Ohio craft breweries with resources and opportunities to promote equity is the first step to creating an environment that better reflects the community.



LEFT | The homepage for the organization spells out its commitment.

EMPOWERING EVERYONE

Marietta's Next Generation Demonstrates Promise for Us All

Story by **Meghan Rowe** | Photos provided by **Lucas Martin**

As news spread of George Floyd's death at the hands of Minneapolis police officers in May of 2020, people worldwide organized, grieved and demanded justice. Marietta was no exception.

Attempting to reframe the perception of small towns as ignorant and antiquated in their politics, Marietta residents Hayla Zyla-Dennis, Jaleel Ismail and Kyleah Schaffer organized and took part in a peaceful Black Lives Matter demonstration last June.

It was no small feat. The 2010 census reports African Americans make up only 1.3% of the city's population compared to the 94% of the Caucasian population. Recent estimates show those figures have shifted to 2.2% and 93.3%, respectively.

Reaching members of the overwhelmingly-white community appeared daunting, as Zyla-Dennis recalled the stress of prioritizing safety and working to dispel fear-mongering rumors of imminent looting and destruction.

Yet the peaceful demonstration attracted over 1,300 citizens and raised over $780 for the Movement Black Lives fund, coming as a pleasant surprise to most.

Zyla-Dennis expressed her motivation for organizing the event, though she was adamant that she not receive sole credit.

"I just wanted to educate people and just start conversations," Zyla-Dennis says. "I think community in a small town's really important. If you have this privilege, you can't be afraid to stand up for other people." she adds.

Bearing in mind the area's racial makeup and her own blind spots as a white person, she collaborated with Ismail to include a Black voice in an issue disproportionately affecting people of color.

The son of Sudanese immigrants, Ismail discussed his experience being Black and Muslim in Marietta. Though he notes the pressure of community organizing, he believes small-town America is not a lost cause.

"There's a lot of people in small town America like trying to learn, trying to get better," Ismail says. "There always is room to grow."

Schaffer, a sophomore at Marietta High School who spoke about her experience as a biracial resident of Marietta, echoed this sentiment.

She adopted a newfound pride in her community after the rally's success, admitting that a year ago she would have told you that small towns are too far gone.

"I'm starting to see a lot more people who want the

LEFT | Masks couldn't muffle the participants' messages.

RIGHT | Kyleah Schaffer, one of the event's three organizers, speaks at the rally.

BOTTOM RIGHT | A participant's placard advocates for justice reform.

change to happen," Schaffer says. "People actually do care, people actually do want things to change, people are there for you."

The three emphasized the theme of starting small, each recognizing that personal circles are harbingers of change.

Ismail acknowledges there's no one-size-fits-all approach to discussing racial issues, but he encourages people to start with their families.

"Start there, you know, start those conversations there with family members that might not completely understand," Ismail says. "It makes sense to work from within."

Noting schools and churches as places where word spreads quickly and civil discussion is fostered, Zyla-Dennis believes "the starting point is your community."

Schaffer emphasized the importance of intergenerational education, arguing that reaching the younger generation is just as important as reaching the older.

A student herself, she called for more accurate lessons in U.S. history, ones that don't ignore Black culture, prominent Black figures or events.

"You should continue furthering your knowledge to not only educate people, but to educate yourself," Schaffer says.

Zyla-Dennis agreed, though she recognizes that educating oneself can be difficult. She suggested reading books by Black authors and watching documentaries on Black issues as a way to hold accountability and better oneself.

Though many prefer, or have the privilege, to believe that last summer's events were confined to news headlines or a trending topic on social media, those devoted to racial equity are attempting to garner reconsideration.

While Schaffer appreciates those who attended last summer's event, she stressed that one rally is not enough.

She believes there should be continued protests, a point that Zyla-Dennis also noted when disclosing her plans on making it an annual event.

Ismail believes that this past summer was a wake-up call for many, and that things like examinations of white privilege and continual conversations about race are other ways white people can continue the movement's momentum.

Spreading information on social media is a way to keep the issues relevant, while concrete action like donating to bail funds or Black Lives Matter chapters and supporting Black-owned businesses are other methods of support.

"You can tell that people care and want to do something," Ismail says. "We need to have faith in people."

Sustainable Ewe

Artist Lisa Heinz's Wonderful World of Wool

Story by **Shane Bradshaw** | Photos by **Meghan Rowe** and **Shane Bradshaw**

Lisa Heinz is an Athens-based artist whose creative curiosity and sustainable ethos takes her from farm to fiber craft to farmer's market. Heinz is the owner of Southeast Ohio Fiberworks, a small business committed to creating ethically sourced and reworked wool products like yarn, roving and fleece.

Heinz spends most of her days in her happy place: A garage-turned studio filled with endless yards of yarn, a dyeing station and plastic bins containing 300 pounds of wool. Despite being elbow-deep in projects, Heinz pauses her work to answer some questions about how she arrived at this place – both figuratively and literally.

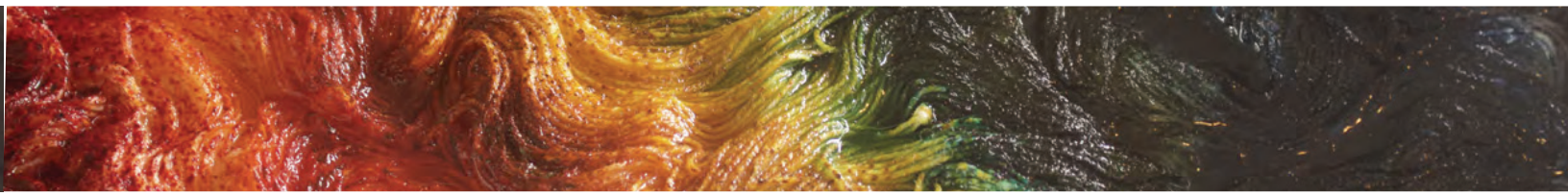
Tell us about your background in fiber arts.

I've been into textiles, fiber crafting and sewing since I was a child. I've been in and out of the fiber craft areas. I picked up quilting after I got married and came to Athens in '92. Prior to that, I learned crochet and embroidery from two grandparents and sewing from my mom.

I just kind of took those skills and had odd jobs. Like when I was at Michigan Tech, I spent two years in the costume shop doing things with the theater, or about 15 years ago when I started knitting socks and I just kept on going from there.

How did Southeast Ohio Fiberworks come about?

This business had been in the back of my mind for probably five or six years. I would wonder, well where



do we get our wool from? So, I started doing research. How many sheep are here? What do they [local farmers] do with all their wool?

At first, local people would say, "oh you wanna do wool stuff? Makers Space is over there," and I'd be like, "Um, no." I already know how to knit, that's not what I'm talking about. I'm talking about making yarn; actually, going through that process of finding it at the farm and bringing it to a spot and making yarn from it. I wondered how this process worked, and I decided to work on it by myself.

How did you figure the process out?

Somehow, I got in touch with these farmers, some of whom have large flocks. A mutual friend thought one of these farmers would need some help, as she hadn't been able to get her flock sheared in like three years. They were in rough shape. She didn't think of their fleece as being valuable.

She had Jacob sheep, which have big horns, but they're sweet. I thought, "You have Jacob, are you kidding? Lady, you have some nice stuff here." We developed a good relationship.

When I get it [the fleece] home, I have two options: I can clean it and process it myself or I can ship it off to a mill. I've started taking the raw wool and processing it myself. If someone is hand spinning yarn, they will buy roving. Roving is basically a long snake of wool that's been cleaned and pulled into that shape. Right now, I'm making roving out of the Jacob wool.

What do you do when you do need help?

There's a pretty strong artist community around here. They understand where you're coming from and understand the creative mindset and how weird we are sometimes. A lot of fiber people, whether they are knitting or spinning or crocheting or felting, they see it not necessarily as a solitary activity. They like to do this in

groups. Being at the [Athens] farmers market has been nice because people don't come just to buy the yarn, they want to talk about a project or something. If they have a problem and they know I'm there they will come and say "hey, will you help me figure this out?" It's that sense of being approachable. I appreciate the sense of community. Even if you don't see someone every day, they're supportive.

Who are your best customers?

It's mostly experienced knitters. It's older women, like 45 and above. At the farmers market, it's been a little more half and half between the 20- and 30-somethings and the middle-aged folks. That's been kind of cool. I see a lot of students coming in, and then they bring their moms, or their grandma, and they all buy yarn.

How has the pandemic affected the fiber crafting industry as a whole?

It's actually taken off so much that the places that supply the yarn can hardly keep it in stock. My hope is that the people who are picking up these new skills and these new crafts continue doing that so that those of us who are just getting into the business now can still have a market.

What does sustainability mean to you?

I'm looking at things big picture, from farm to garment, basically. I see room for improvement along the entire wool ecosystem. There's an organization called Fibershed, and they identify and develop a fiber ecosystem in a specific region. They use regenerative farming, and the purpose is to try to make a product that isn't so full of chemicals -- something that will actually compost.

Wool and other natural fibers have a life cycle. A wool garment can last 30 years or longer if it's taken care of. Part of the reason it can last that long is because it can be repurposed very easily. When you're really done with it and it can't be used for anything else, put it in your garden! That's the kind of area I want to work in because it fits with my values in the sense that I try really hard not to have unnatural stuff in my life.

Sustainability is not just what I do here, it's the choices I make. I don't want chemicals in my body, so I eat organic. I don't want chemicals on my clothes, I want clothes that feel right not only by touch but emotionally and mentally too. I want to keep my life free of the guilt of something that isn't sustainably created. This goes for the business, too. If I'm going to work with a farmer, there's a certain way they have to farm.

What do you hope is your long-term impact on this type of community?

I hope to have created a sustainable supply chain for a wool ecosystem that used to exist here but doesn't anymore. I'm having to rebuild that. That is one of the things

LEFT | Heinz's garage studio is replete with a dyeing station and plastic bins containing 300 pounds of wool.
ABOVE | After she dyes the wool, Heinz washes it in stainless tubs.
BELOW | Vibrant bundles of yarn await a trip to the Athens Farmers Market.

that would make me feel really good when I leave because then it can go on its own. There would be the people creating the wool and there would be a market for it. Without a market, there is no value for their wool. Getting that system set up and making people aware of it is key. If I don't end up doing this in five years, hopefully someone else will take it over and continue what I've done. It's all about my love for the wool.

Concrete Canvas

Portsmouth's Portraits Protect and Preserve the Past

Story by **Mackenzie Mayer** | Photos by **Meghan Rowe**

"I wanted them [Portsmouth Murals, Inc.] to decide what the subjects needed to be, and then it was up to me to decide how to design and paint that subject—which is what I enjoy doing."

~Robert Dafford

The Ohio River, the country's third largest river by volume, connects towns and cities spanning from Pittsburgh to Cincinnati to Louisville. Ordinarily, living within site of the tributary is a visual treat.

But late January 1937 was no ordinary time, especially for southern river towns like Portsmouth. That month, it rained 22 days straight, and although Portsmouth had floodwalls in place, it was no match for the river's final crest of 74.23 feet, and more than 35,000 residents evacuated the downtown area, leaving many without homes.

Following the "Great Flood of 1937," the city rebuilt the Portsmouth floodwall, this time tall enough to resist a crest of 79 feet. The wall, constructed of concrete and enforced steel, is about 20 feet tall in downtown Portsmouth, and its length is almost seven miles.

The idea for painting murals on the floodwall was introduced by Portsmouth residents Louis and Ava Chaboudy, who cited Steubenville's outdoor murals as inspiration. From 1992 until 2002, the Portsmouth riverfront slowly became scenic again, thanks to the work of Portsmouth Murals, Inc. and muralist and Louisiana native Robert Dafford.

Dafford was hired by the company specifically to make the floodwalls less of an eyesore to the city and its visitors. Dafford then hired artist Herb Roe to assist him with creating the murals.

Dafford and Portsmouth Murals, Inc. decided to make the floodwalls into a timeline of the city's history, starting with a mural of the Mound Builders and ending with a depiction of the U.S. Grant Bridge. Since 2002, five more paintings have been added, and Dafford continues to add more every summer. This summer, he plans to finish his mural of the early days of the riverfront scene and then begin work on a new mural of York Park at the turn of the century.

"I wanted them [Portsmouth Murals, Inc.] to decide what the subjects needed to be and then it was up to me to decide how to design and paint that subject, which is what I enjoy doing," Dafford says. That creative relationship is truly something we can all get behind.

TAKE A VIRTUAL TOUR: Portsmouth Murals, Inc. created a free app that allows users to take a virtual tour of the murals. It locates the user's GPS and identifies the nearby murals – complete with information about the painting. Search "Portsmouth Murals" in Google Play or the iTunes App Store.


GOOD TIMES
REMEMBERED


GOOD TIMES
REMEMBERED

HOME is where Al's heart is

Lifelong Portsmouth resident Al Oliver lives each day with the same tenacity and connection he practiced during his Major League career.

Story by **Abby Ludwig** | Photos provided by **Al Oliver**

He stands in his neatly pressed black suit, nearly 6-feet tall, with his hands clasped gently on the edges of an old podium and his eyes peering over his simple, thin-rimmed glasses. His voice booms, while the church members sit transfixed, some gently nodding their agreement.

The speaker is baseball legend-turned-pastor Al Oliver, and he has always known how to connect.

When you ask the people of Portsmouth about Oliver, his name is often accompanied by words of praise and fondness. To many, the 74-year-old is both a beacon and a staple: a role model for children and a legend for those who knew him before the rest of America did.

SPIRITUAL CHILDHOOD, PRESTIGOUS CAREER

Oliver was born in Portsmouth on Oct. 14, 1946. At that time, the Portsmouth area, located on the north bank of the Ohio River, was almost solely economically dependent on mills and factories. Although this place and time might be insignificant to many historians, to Oliver, the north end of Portsmouth was everything.

Oliver's parents were deeply rooted in the community, most notably in the church. From his earliest memories, Oliver's Sundays were spent in pews and with family, and the ball games that otherwise dominated his life took a backseat on that sacred day.

"I was raised in a very spiritual home," Oliver says. "I think that has been the key to my life."

His father was a confident man, his mother caring, and the home they created was full of strong ties and discipline. "He was very firm. He was very fair. But I could not have been raised in a better community," Oliver says. Little Al modeled the assurance of his father, Al Oliver Sr., and it became a signature trait of his adulthood.

As Oliver's baseball career progressed—signing as a free agent with the Pittsburg Pirates in 1964 and joining the Major Leagues in 1968—his teammates, with whom he shared countless hours of hard-wrought practice, came to recognize him for one thing above all else: work.

Whatever was said about Oliver's on-field abilities (he both batted and threw left-handed) or his frequent trades between teams the second half of his career, nobody could ever deny the tenacity with which he went into every single baseball game.

For Oliver, each game offered new promise. "I mean, I don't know what player wouldn't want to play every day," Oliver says.

Oliver spent the first 13 years of his career playing for the Pittsburgh Pirates, and during that time the team won multiple titles, including the 1971 World Series. He was traded to the Texas Rangers in 1977, and from that point forward his presence in a franchise never lasted more than a few seasons. He moved from Montreal to San Francisco, and from Philadelphia to Los Angeles, before leaving the game in 1985 after a season with the Toronto Blue Jays.

Over the course of his baseball career, Oliver produced statistics that put him in rarified air. With a lifetime batting average of .303 and 2,743 hits, he exists in a stratum high above most MLB players.

For context, baseball great Hank Aaron had an average of .305 and Barry Bonds a .298, the primary difference being the sheer number of at-bats for Aaron and Bonds. Yet despite Oliver's athletic accomplishments, he failed to achieve the one thing that many of these elite players acquire: induction into the Baseball Hall of Fame.

LACK OF RECOGNITION

His induction, or lack thereof, is hotly contested among players, researchers and historians. They debate the reasoning behind Oliver's lack of support from the Baseball Writers' Association of America voters. Some assert his exclusion is merely his lack of the "right" statistics; others blame his attitude. However, with the old school ballot system still largely in play, many involved with the sport believe it had nothing to do with Oliver's talent and everything to do with the color of his skin.

Oliver himself does not like to believe it is because he is Black. He says his parents taught him to focus on the things in his life he could control, rather than fixate on


GAIN AN ED
WELC
www
coache

another's ill-will. "We all know racism," Oliver says. "It's sad to see how so much hatred is in people's hearts."

For Oliver's extended family, this steadfast focus was part of growing up. "My grandfather was a slave, and my dad grew up in Alabama. And my grandfather never talked about it; my dad had never, ever mentioned it. Never," Oliver says. "I think he wanted me to go out into the world for myself and find out what it was like. And I did. I found out."

Oliver says he witnessed KKK rallies on the way to games and endured jeers from angered fans. He remembers feeling hit by a wall of realization when he first saw a "colored" bathroom sign. Yet Oliver's head and heart remained resolute to play.

Oliver was a man who brimmed with confidence, a man who gave straight answers to reporters when questions were asked. He would describe his accomplishments and goals, and he'd speak in a matter-of-fact manner, because to him, it was simply the truth.

> "These are things that on the surface look like the guy has a big head, but it's really just the way he was raised: to have confidence in himself."
>
> **~Rory Costello**

To players, he was an earnest man with a work ethic to back up every word. To the press, and sometimes to management, he had an "attitude" problem.

"The news media can make you a god or a devil," Oliver said in a 1985 interview with the Los Angeles Times. "It all depends on their choice."

Decades later, he recalls how media failed to comprehend who he was at his core. "I was very confident," Oliver says. "I believed in my ability, regardless of what people said or thought. They had never really been around somebody who came to the ballpark every day believing that he could hit anybody."

Shaun Anderson, a professor at Loyola Marymount University who researches athletes and social change, shares Oliver's sentiment, theorizing that baseball in particular has implicit biases yet to acknowledge.

"The game has been accused of being a very conservative sport," Anderson says. "It is not a showmanship game like the NBA or the NFL. So you're talking about a fan base and a voting base that are mostly older, white, conservative males who are all about the good ole days of sport."

Oliver laughs, recalling one of his first encounters with the national press, when one simple statement of his was spun into accusations of hubris and entitlement.

"They asked, 'Is he cocky?,' 'Is he arrogant?,'" Oliver says, with a deep chuckle that rises from his chest. "I had never even heard the word 'cocky'; I had no idea what he was talking about."

"They thought he was a braggart, but it was confidence," Dock Ellis said when interviewed for the novel Baseball's Best Kept Secret. "They just heard a boastful Black dude who was talking shit."

Rory Costello, a biographer for the Society of American Baseball Research, also believes that Oliver was a misunderstood man. "These are things that on the surface look like the guy has a big head, but it's really

DIAMONDS ARE FOREVER

(and so are Al Oliver's stats)

Rookie of the Year
1969

Most Valuable Player
1972 - 1978, 1980 - 1983

All Star
1972, 1975, 1976, 1980 - 1984

World series
1971

just the way he was raised: to have confidence in himself," Costello says. "I think that in many ways he is a humble man, a religious man. And that contrasts with the statement that might at first blush look egotistical."

When Oliver's potential admittance to the Hall of Fame came to vote in 1991, he failed to receive even 5% of the total. To this, Al would say with a levity in his voice, "I'm not a Hall of Fame player...yet."

FROM BATTING ORDER TO HIGHER ORDER

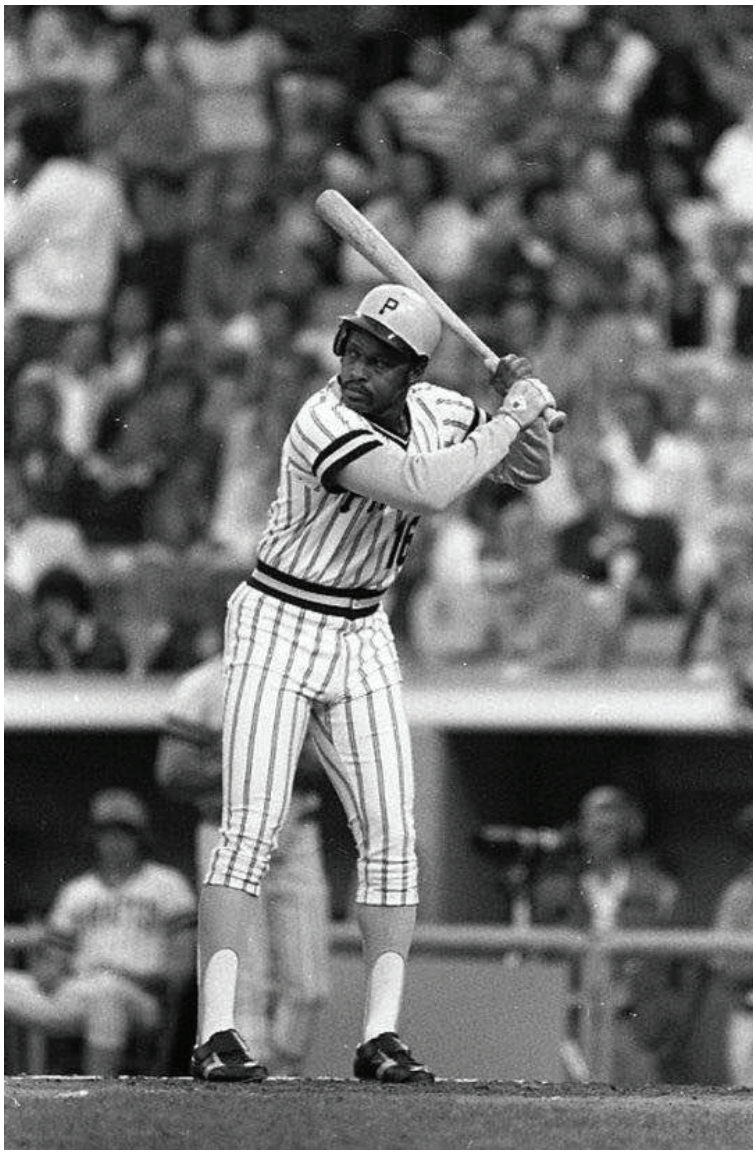
As Oliver stands at this podium at Beulah Baptist Church, his strong words reach the ears of neighbors and friends. He now spends his time in service to others, with his faith strong and his belief in mankind inspiring. It's been 36 years since he stood under those major league lights.

To those who have only known Oliver in the years after his hands held a professional bat, preaching is his true gift. Whether it's a member of his community, a grandchild of his own or a stranger lucky enough to find themselves in conversation with him, he fills the air with words of wisdom and reflective teachings.

Oliver preaches at Beulah Baptist Church and is chairman of the Deacon Board. He says the ministry was a calling for him, and across his community, Oliver prays with humble fervor over those about to take their last breaths, and mindfully eulogizes those who have already taken them.

For the last 30 years, he has also devoted considerable time to Kiwanis, a community service organization that organizes projects designed to help the needs of local children — from literacy to nutrition. Oliver's work with Kiwanis dovetails with the other role he held in the community until last year: Chairman of Scioto county's Children's Services.

Today, with his children and grandchildren grown, Oliver looks ahead with determined optimism. And while his life's journey may hold new adventures outside Portsmouth, Oliver will always hold in his heart the lessons he learned, the faith he cultivated and the people he knows, who made this his home.



Dr. Gillian Ice

She's an Ohio University Professor and Director of Global Health who serves as special assistant to the president for public health operations, where she works to keep the campus community informed about COVID-19.

And what a year it's been.

Ice spoke with us about her experience in public health, serving in her current role and what she thinks the new normal might look like.

Story by **Meghan Rowe** | Photos provided

What is your background in public health?

My doctorate is in biological anthropology with a specialization in aging. The particular part of anthropology that I do is called human biology, so looking at the interface between culture and biology, as well as looking at evolutionary perspectives that shape human variation. After I finished my doctorate at Ohio State University, I did a post-doctorate at the University of Minnesota and got a master's in public health in epidemiology. Then I got the job here [Ohio University] at the College of Medicine in the Department of Social Medicine, and June marks the 21st anniversary of being here.

What do you do at Ohio University?

What I've mostly been teaching in the medical school is preventive medicine, public health, epidemiology and biostats, along with gerontology and culture and medicine. Early on in my career, I had the opportunity to go to Kenya and look at how the stress of the HIV epidemic, particularly caregiving, shaped people's physiology from nutrition, health and stress. I started taking students and was asked by the dean at the time to oversee all of the college's international programs. After doing that for a few years and talking with my colleagues, it was really clear that we were missing an opportunity to interact with the other health professions, with respect to these global experiences. So, I started working with the College of Health Sciences to do that, and the Global Health Initiative was born.

How has this experience informed your work now?

Obviously, disease has no borders, and I've taken on a number of global health projects over the years in different countries. We often think of a situation like COVID-19 as being a purely medical issue or even a public health issue in that this is a disease. It spreads.

I think the thing from all the projects that I've done in different global settings is all of the project management skills that I learned that helped me manage this large project, in a sense, for the university.

How do pandemics affect different groups?

There was all this distrust around people saying wear a mask early on in the pandemic … I think a lot of us that work in global health or health disparities knew that this was going to come because it's predictable. When we went on lockdown, who were the people that continued to work because they had to? They were people that were low paying, so they were put at risk. They didn't have the resources to stay home. They didn't have childcare. All of these things build up, and it was fascinating to me to watch people sort of pontificate on this like it was this new discovery.

What type of responses do you receive?

Overall, it's been really positive. I definitely do get angry messages from constituents; I'm either doing too little or too much. I just try to do what I think is best and move forward.

How do you find confidence in these decisions?

I try to get input from people I trust, people I know who have the knowledge that I don't have — or have knowledge that I have, but I want to bounce ideas off. I do a lot of that here at the university, but also with different epidemiologists at different schools. Also, I'm not afraid of saying, "yeah, that wasn't the best decision. Let's figure out how we can revise it." I'm not afraid of people criticizing me or people suggesting a way it should be done better. I think that helps as well.

What do you think is the longterm forecast?

A lot of epidemiologists are predicting this will become an endemic disease. We will have it all the time and maybe not have seasonal spikes, but spikes periodically. I don't think we'll ever be totally done with COVID-19, but I think we'll learn to live with it.

Holzer

Friendly Visits, Excellent Care; Every Patient, Every Time.

1.855.4HOLZER (446.5937) | www.holzer.org

Holzer Athens

2131 East State Street, Athens, Ohio

Facility Hours are Monday-Friday: 8 a.m. - 5 p.m.
Urgent Care Hours & Pharmacy Hours are
Monday-Friday: 9 a.m. - 8 p.m.;
Weekends: 11 a.m. - 6 p.m.

Services include:

- » Allergy and Immunology
- » Anesthesiology
- » Audiology
- » Chiropractic Care
- » Ear, Nose and Throat
- » Endocrinology
- » Family Practice
- » Gastroenterology
- » Heart and Vascular Care
- » Imaging and Radiology
- » Lab Services
- » Low-Dose CT
- » Nephrology
- » Ophthalmology
- » Orthopedics
- » Pain Management
- » Pediatric & Adolescent Medicine
- » Pharmacy
- » Podiatry
- » Sleep Medicine
- » Sports Medicine
- » Surgical Services
- » Therapy Services
- » Urgent Care

Convenient Care also available at our other locations in Athens!

Uptown Clinic
powered by Holzer
5 N. Court Street, Athens, OH
740.589.7752

The Clinic at Walmart
operated by Holzer
929 East State Street, Athens, OH
740-593-3594

Holzer at Albany
6015 Ayers Rd., Suite 100
Albany, OH
740.698.1900

Virtual Visits Available!

Call 1-855-4HOLZER (1-855-446-5937)

* Specialty services available ONLY at the main Holzer Athens location. For questions or for more information, call 1-855-446-5937.

** **7 a.m. appointment times available**
(times vary by provider)

Southeast OHIO

E.W. Scripps School of Journalism
1 Ohio University Drive
Athens, OH 45701-2979

NON-PROFIT
ORGANIZATION
U.S. POSTAGE
PAID
ATHENS OH
PERMIT NO. 100

Capi Huffman, Organizer at Nelsonville Food Cupboard, stands ready to carry supplies to waiting vehicles.